

The A & O Movies

Fall 1978



Stuff

All movies, including double bills, are \$1.25. A series ticket, good for the fall quarter, is \$10 for 12 admissions. Tech Flicks are shown in the Technological Institute Auditorium, 2245 Sheridan Road, at the intersection of Sheridan and Noyes. All other movies are shown at Norris University Center, 1999 Sheridan Road. Parking's free nearby. McCormick Auditorium is on the plaza level, the Louis Room on the second floor. Each program is preceded by a short. A copy of this quarter's list of shorts, which includes 30 Tex Avery classics, is available upon request. All programs begin promptly.

Several abbreviations are used to indicate contributors to a film. D is the director, W the writer(s), C the cinematographer, and the cast is listed after "With."

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Cover: Jean-Paul Belmondo and Jean Seberg "boulevarding" in BREATHLESS

Listings



It's Always Fair Weather

Tues., Sept. 26, 7 p.m., McCormick

*D: Gene Kelly, Stanley Donen W: Adolph Green, Betty Comden
C: Robert Bronner With Kelly, Cyd Charisse, Dan Dailey
1955. MGM. 101 min.*

Donen and Kelly co-directed four musicals, if one counts *TAKE ME OUT TO THE BALLGAME*, nominally directed by Busby Berkeley. *IT'S ALWAYS FAIR WEATHER* was the duo's last outing; it's a sharp-witted, almost bitter satire on popular mores. Three men agree to meet in a bar ten years after they are released from the service; they meet and find that they can't stand each other. Kelly, Dan Dailey and Michael Kidd (in his only screen appearance) dance out their contempt for one another in brilliant fashion, and the caustic dialogue (courtesy of Comden and Green, the screen-writing dynamite behind *THE BANDWAGON* and *SINGIN' IN THE RAIN*) is on target every time. A tough, if not downright hardboiled affair, and a must for every Kelly fan!

Seven Brides For Seven Brothers

Tues., Sept. 26, 9 p.m., McCormick

*D: Stanley Donen W: Albert Hackett C: George Folsey With Jane Powell, Howard Keel, Jeff Richards
1954. MGM. 102 min.*

In this rambunctious tale of abduction, one of seven brothers in an Oregon family grabs a good and proper woman from a nearby town. The other six are so impressed with her, they decide to tie a few knots themselves, only they forget to invite a parson. A convenient avalanche traps the seven brides and their captors, at least until the Spring thaw. And what a thaw it turns out to be! Donen's sprightly direction

and Michael Kidd's athletic choreography shows how much enthusiasm the movies have lost in the past twenty years. Can you imagine Jack Nicholson or Jane Fonda pirouetting with glee at the prospect of milking a cow or raising a barn?

La Salamandre

Thurs., Sept. 28, 7 & 9:15 p.m., McCormick

D: Alain Tanner W: Tanner, John Berger C: Renato Berta, Sando Bernadoni With Bulle Ogier, Jean-Luc Bideau, Jacques Denis
1971. NYF. 125 min.

Alain Tanner is the most charmingly subversive director of the modern cinema. In his hands, a potentially didactic tract becomes a spirited delight. *LA SALAMANDRE*, Tanner's third feature, finds two writers (Bideau and Denis) trying to concoct a TV script that will set the world on fire. Ogier is the kinky gal in their lives, and together they form a cockeyed Platonic union, just to be at odds with the world. An infectious comedy, from the director of the very popular *JONAH WHO WILL BE 25 IN THE YEAR 2000*.

The Goodbye Girl

Fri., Sept. 29, 7 & 9:15 p.m., Tech

D: Herbert Ross W: Neil Simon C: David Allen With Richard Dreyfuss, Marsha Mason, Quinn Cummings
1977. MGM-WB. 110 min.

Two comedies rested atop the 1977 box office charts: *ANNIE HALL* and *THE GOODBYE GIRL*. It's often said that Allen is more compassionate than Simon with characters, but Simon's *GOODBYE* script is a turn for the best. Three ingratiatingly comic performances bring his saucy characters to life: Richard Dreyfuss' Oscar-winning cute actor, Marsha Mason's pass-resistant mama, and Quinn Cummings' ten-year-old junior yenta, a veritable paean to Planned Parenthood. Cummings' brattiness is a sly catalyst to Dreyfuss and Mason's *ODD COUPLE*-like romance. A standout among the comic bits is Dreyfuss's flamingly fey performance of *RICHARD III*. It's a movie that may match its \$45 million boxoffice in laughs.

Breathless

Fri., Sept. 29, 11:30 p.m., McCormick

D: Jean-Luc Godard W: Godard, Francois Truffaut C: Raoul Coutard With Jean-Paul Belmondo, Jean Seberg, Jean-Pierre Melville
1959. McGraw-Hill. 89 min.

BREATHLESS, made by Godard at a fevered age of 29, is a romance about the romance of the movies. Michel and Patricia model themselves after a world of pop icons, advertisements, catch phrases, and songs. Patricia imagines herself the archetypal petulant American, adrift in Paris. Belmondo's Michel sees himself in a million cheap thrillers, on every poster of his idol, "Bogey!" Try as they do, though, the two just don't make it as a bandit couple: Michel is feckless about

murder, Patricia distanced from her snowballing acts of betrayal. Like the later **BONNIE AND CLYDE** (initially a Godard project), **BREATHLESS** is a super-charged thriller and a trendsetter that's been influential to this day.

The Gauntlet

Sat., Sept. 30, 7 & 9:15 p.m., Tech

D: Clint Eastwood W: Michael Butler, Dennis Shyrock With Eastwood, Sondra Locke

1977. WB. 113 min.

The sun is rising over Phoenix. A Jack Daniels bottle slips from the cop's hand and breaks on the ground. No, this grizzled, drunken, dumb-ass isn't Dirty Harry, though he is Clint Eastwood, the "hero," if we dare call him that, of **THE GAUNTLET**. He's been duped (by both the mob and the law) into protecting a hot witness, a Vegas whore working on her Master's degree. As they make their way across the Nevada desert, the two fall in love, but not before discovering they've been set up. There's lots of violence, to be sure, but director Eastwood takes it to cartoon extreme. A bullet-ridden house crashes to the ground, but a Greyhound bus survives a barrage of, oh, two, three million bullets. It's a ninety-degree turn for Eastwood, sure. He'll come full-circle this Christmas with **EVERY WHICH WAY BUT LOOSE**, a screwball comedy featuring Eastwood and a truck-load of chimps.

Dr. Strangelove

Sat., Sept. 30, 11:30 p.m., McCormick

D: Stanley Kubrick W: Kubrick, Terry Southern, Peter George C: Gilbert Taylor With Peter Sellers, Sterling Hayden, George C. Scott

1964. Col. 93 min.

Is laughing at the prospect of nuclear holocaust the stuff of black comedy? It's certainly the stuff of **DR. STRANGELOVE**. In the hands of director Kubrick and scenarist Terry Southern, world annihilation becomes a profoundly funny, absurd joke. Hayden is General Jack D. Ripper, who assigns three fighter planes to attack the Soviet Union. Sellers is, among other people, the President of the United States, who cooperates with the Russians to help shoot down his own bombers. The Soviets miss one, and it's piloted by all-American Slim Pickens, who dons his cowboy hat once the fighters have passed the fail-safe point. Kubrick is known for his icy wit, but seldom for his bawdy humor; **STRANGELOVE** plays both to the hilt, a feat the director has yet to surpass.

My Fair Lady

Sun., Oct. 1, 7 p.m., McCormick

D: George Cukor W: Alan J. Lerner C: Harry Stradling With Rex Harrison, Audrey Hepburn, Stanley Holloway

1964. WB. 170 min.

Our Sunday screenings of filmed theatre resume with this musical gem based on Shaw's *Pygmalion*. Harrison won an Oscar for his definitive portrayal of the stodgy linguistics expert who is convinced that he can pass off "cabbage leaf" Hepburn as a duchess, simply by cleaning up her dialect. The wit is pure Shaw and the songs (miraculously) are on par with the dialogue; they include "I Could Have Danced All Night" and the much-copied "Ascot Gavotte."

Dark Past

Tues., Oct. 3, 7 p.m., McCormick

D: Rudolph Mate W: Phillip Mac Donald, Michael Blankfort, Albert Duffy With William Holden, Nina Foch, Lee J. Cobb
1949. Col. 75 min.

Director Rudolph Mate's reputation was built on his camera-work for such exalted Europeans as Carl Dreyer (for whom he photographed *THE PASSION OF JOAN OF ARC*). Emigrating to the U.S. during the war years, he turned to directing. This remake of *BLIND ALLEY* (to be show Dec. 5) was his first solo outing. Mate, in league with fellow emigres Lang, Siodmak and Ulmer, helped forge our conception of film noir. This effort finds psychiatrist William Holden trying futilely to talk his way out of the grasp of psychotic killer Lee J. Cobb.

The Beguiled

Tues., Oct. 3, 8:30 p.m., McCormick

D: Don Siegel W: John B. Sherry, Grimes Grice C: Bruce Surtees With Clint Eastwood, Geraldine Page, Elizabeth Hartman
1971. Univ. 109 min.

Pauline Kael has written, "It's obvious that a director like Don Siegel does a better job with what he's got to work with than Peter Glenville, but that doesn't mean that there's any pressing need to go see every tawdry little picture Siegel directs." Well, Pauline, it's your loss. Siegel certainly isn't the darling of the "New Yorker" set; he is, however, the most talented action director in America today. *THE BEGUILED*, his twenty-eighth feature, gives evidence to his amazing versatility: Clint Eastwood is a Union soldier in the Civil War. Hiding out in a girls' school, he soon finds himself at the mercy of two passionately obsessed women. If they can't have him, nobody can! A masterwork of the macabre, *THE BEGUILED* is also Siegel's favorite among his own work.

Undercover Man

Thurs., Oct. 5, 7 p.m., Louis Room

D: Joseph H. Lewis W: Sidney Boehm C: Burnett Guffey With Glenn Ford, Nina Foch
1949. Col. 81 min.

B-film magus Joseph H. Lewis created an underground classic with this engaging story of secret service agent Whitmore tracking down mobster Ford on an income tax rap. The second Nina Foch starrer of the week is good and noir with few traces of optimism of decent human nature to be found. UNDERCOVER MAN is another fascinating work from the maker of that noir masterpiece, GUN CRAZY.

Angel City

Thurs., Oct. 5, 8:30 p.m., Louis Room

D: Jon Jost W: Jost With Frank Goya
1976. Jost. 76 min.

The last decade has seen some rather odd forays into the detective genre: Godard's *MADE IN USA*, with Anna Karina as private eye Nelson, and Altman's *THE LONG GOODBYE*, with Elliot Gould as the hapless, drunken Marlowe. Yet, the oddest (and funniest) of these efforts must surely be Jon Jost's *ANGEL CITY*, a structuralist detective thriller. Ostensibly, *ANGEL CITY* concerns one detective (Frank Goya) and his attempt to track down the murderer of starlet Gloria Franklin, wife of Pierce Delrue who owns the Rexon Corporation. Jost, though, is less interested in solving the case than in mapping out the socio-economic landscape of the "Angel/Angle" city: Los Angeles. A sharp-witted film, complete with a parody of Montgomery's *LADY IN THE LAKE*, *ANGEL CITY* is easily one of the best independently-produced features to surface in a long time.

Bambi

Fri., Oct. 6, 7 & 8:30 p.m., Tech

D: David Hand W: Larry Morey
1942. Disney/RKO. 70 min.

One roly-poly Chicago critic has written, "I was a hardboiled ten year old moviegoer until I saw *BAMBI*. When Bambi's mother died in the fire I cried for days." The Disney talent for making an audience identify with animated characters is only part of the studio's enduring mystique. Another large part of the appeal is the studio's fully drawn animation (as opposed to TV's Saturday morning minimalism), of which *BAMBI* is a fine example. Predictably, the cynics will be high. Just don't laugh when Bambi's mother dies.

Repulsion

Fri., Oct. 6, 11:30 p.m., McCormick

D: Roman Polanski W: Polanski, Gerard Brach C: Gilbert Taylor With Catherine Deneuve, Ian Henry, John Fraser
1965. Col. 105 min.

Roman Polanski's first English language film is a maddening study of sexual desire gone haywire. Catherine Deneuve's Carol is secretly in love with her sister's

boyfriend, while at the same time repulsed by her own lover. Carol's inner tensions bring on fits of hallucination, causing her to lose her job and, finally, her sanity. Like CUL-DE-SAC and the very successful CHINATOWN, Polanski's REPULSION captures the grotesque, sado-masochistic side of human nature, a feat tempered only by the director's knack for creating mischievous, if not parodic irony.

Looking For Mr. Goodbar

Sat., Oct. 7, 7 & 9:30 p.m., Tech

D: Richard Brooks W: Brooks C: William Fraker with Diane Keaton, Tuesday Weld, Richard Gere
1977. Par. 136 min.

Two radically different roles put Diane Keaton at the forefront of 1977's star parade: her "la-de-dah" Annie Hall and GOODBAR's dark, pensive Theresa. By day she is a compassionate teacher of deaf children, but her nights are spent prowling a funky, expressive strip of Anytown, U.S.A. GOODBAR is striking for its explicit approach to Theresa's sexual desires, especially coming from 65-year-old writer-director Richard (THE BLACKBOARD JUNGLE) Brooks. The director offers various factors to explain Theresa's Dostoevskian personality, including piety, lust, and downright schizophrenia. GOODBAR's moral conclusion, however, remains open-ended, in spite of Brooks' apparent desire to punish his characters for their unfathomable, consuming lusts.

Straw Dogs

Sat., Oct. 7, 11:30 p.m., McCormick

D: Sam Peckinpah W: Peckinpah, David Zelag Goodman C: John Coquillon With Dustin Hoffman, Susan George, David Warner
1971. ABC/Cinerama. 118 min.

Sam Peckinpah earns his reputation as the commercial pioneer in the use of graphic violence for dramatic statement in this, perhaps his most brutalizing film. The confrontation between a man of reason (Hoffman) and a gang of anti-intellectual workers, (provoked by the irresponsible flirtations of Hoffman's wife), ultimately explodes into a prolonged display of orgasmic violence. For Peckinpah, violence, bred by the insanity of modern society, must first be met on its own ground before it can truly be conquered. Pull the trigger, Sam.

Kino Comedy

Tues., Oct. 10, 7 p.m., McCormick

No, it's not a recently discovered edition of Dziga Vertov's KINO PRAVDA, but instead a gander at the NU wave of film comedy. The program boasts one full hour of Northwestern-produced comedy shorts. Among the big boffs, there's NORMAN NURDLEPICK'S SUSPENSION, a parody of Hitchcock that, no shit, won the first student Academy Award. We're also negotiating with film prof Dana Hodgdon for a peek at the fantastic PHONEME FROLICS, not to mention Liz Schillinger's

SECRETS, John Heyn's MAGIC, Jeremy Butler's HOMMAGE KIT, Scott Brewer's S.A.G. ON STRIKE, Kevin Dole and Marion Kramer's ONCE UPON A TIME, and Ken Kwapis' MONTAGE A TROIS. Look out Chicago Film Festival!

Spite Marriage

Tues., Oct. 10, 8 p.m., McCormick

D: Edward Sedgwick W: Lew Lipton, Richard Schayer C: Reggie Lanning With Buster Keaton, Dorothy Sebastian, Leila Hyams
1929. MGM. 76 min.

In his last silent film, the hapless Keaton finds himself engaged to a conceited actress whose intentions are hardly honorable (her ploy: to spite another fiancé). *SPITE MARRIAGE* was Keaton's second effort at MGM, and despite the gaggle of studio gagmen assigned to the project, the film finds Buster in beautiful form, (interestingly, Keaton had asked Irving Thalberg to use sound for the picture; to his credit, Thalberg refused). A must-see for the hard core Keaton fan; recommended for anyone who loves to laugh.

Mr. Deeds Goes to Town

Thurs., Oct. 12, 7 p.m., McCormick

D: Frank Capra W: Robert Riskin C: Joseph Walker With Gary Cooper, Jean Arthur, Lionel Stander
1936. Col. 118 min.

Longfellow Deeds (Cooper) is the lanky, backwoods poet in this populist fable by Capra and long-time cohort Robert Riskin. Deeds inherits a fortune, and moves to New York, only to discover that, in fact, money isn't everything. To the dismay of his shyster relatives, Deeds begins to unload the inheritance on any benevolent cause. The relatives act fast: they commit Deeds to a mental institution. Hot on the heels of *IT HAPPENED ONE NIGHT*, *MR. DEEDS* nabbed the Oscar for Best Director in '36, confirming Capra's stature as the most popular American filmmaker of that depression-laden decade.



Mr. Smith Goes To Washington

Thurs., Oct. 12, 9:15 p.m., McCormick

D: Frank Capra W: Sidney Buchman C: Joseph Walker With James Stewart, Jean Arthur, Claude Rains
1939. Col. 125 min.

Jimmy Stewart is Jefferson Smith, the most naive, boyish politician to ever grace the Senate floor in Capra's unabashed reworking of MR. DEEDS GOES TO TOWN. Unbeknownst to Smith is the corrupt nature of his party, a fact revealed to him by a woman (again, Jean Arthur). Smith embarks on a benevolent rampage, defending any and every lost cause, delivering a 23½-hour filibuster speech to his fellow politicians. Capra's populism is almost unbearably wonderful; his New Deal sentiments would ripen and rot on the next outing, with Gary Cooper as the "barefoot fascist" (Sarris) in MEET JOHN DOE.

Rocky

Fri., Oct. 13, 7 & 9:30 p.m., Tech

D: John Avildsen W: Sylvester Stallone C: James Crabe With Stallone, Talia Shire, Burgess Meredith
1976. UA. 119 min.

Old movies are better than ever. They're shiny and new and retitled with names like "Foul Play" and "Grease." The movie that set the recycling machine into action, and still the strongest of the new crop, is ROCKY, of course. ROCKY embodies many of the best aspects of the populist entertainment of the thirties and forties. A little guy struggling to the top, managing against insurmountable odds to get there and find a little love along the way. Stallone's similarity to the loser Rocky Balboa didn't hurt the impact, either. It's sentimental, sure; contrived, sometimes; but in an honest way. No one jumps out and says "boo." It could happen to him, it could happen to you.

Animal Farm

Fri., Oct. 13, 11:30 p.m., McCormick

D: John Halas, Joy Batchelor W: Lothar Wolff, Borden Mace, Philip Strape
1955. 75 min.

Although George Orwell was fond of saying that he'd never met a man worse than he was, his best known tales are filled with characters intent on the destruction of good in others. ANIMAL FARM, published after his epochal "1984," poses a grim vision of authoritarianism within the animal world. After taking over the farm, the animals soon find that they are no better than the farmers they have replaced. As their capacity for evil grows, the animal leaders begin to dress and act like humans, with domineering pigs "holding whips in their trotters." This little-known British animation of the story captures Orwell's intent with grace and style, but for an inconsistent ending. It's a challenging effort, and a wry rejoinder to Disney's "good" human-like animals.

The Turning Point

Sat., Oct. 14, 7 & 9:30 p.m., Tech

D: Herbert Ross W: Arthur Laurents C: Robert Surtees With Anne Bancroft, Shirley MacLaine, Mikhail Baryshnikov
1977. Fox. 119 min.

Add Baryshnikov's dancing to a melodrama just one notch above the pop conventions of TV's *ONE LIFE TO LIVE*, and you've got one of the classier offerings of 1977. Shirley MacLaine finally got what she'd been crying for for years—a good woman's role—and she and Bancroft vividly attack their parts with fangs bared. It's a bitches' ballet in the best tradition of the backstage musical. Director Herb (*PLAY IT AGAIN, SAM*) Ross and scenarist Arthur Laurents gave the public what it wanted—lots of class; in return, the film won 11 Oscar nominations, and everyone got their chance to dance all the way to the bank.

Animal Crackers

Sat., Oct. 14, 11:30 p.m., McCormick

D: Victor Heerman W: Morrie Ryskind, Pierre Collings C: George Folsey With The Marx Brothers, Margaret Dumont
1930. Par. 97 min.

Those three crazy guys are back, with their brother, in a rip-and-snort attack on a mannered Long Island country home. The Marx Brothers had one of their funniest flicks withheld for years by foul-humored copyright lawyers, but now *ANIMAL CRACKERS* is back, with a vengeance. The animals are: Groucho, as Schnorrer, the African explorer—he's waiting for either the pictures or the native girls to develop; Chico, the piano player whose pay scale increases the less he plays; and Harpo, offering his leg to any cause or leering at any stray gam. These animals are loose, and dangerous. Beware!

The Bad Seed

Sun., Oct. 15, 7 p.m., McCormick

D: Mervyn LeRoy. With Patty McCormack, Nancy Kelly.
1956. WB. 129 min.

The cinema has given us many films about psychologically disturbed women, notably *LADY IN THE DARK* and *THE THREE FACES OF EVE*. Take the same premise and set the character back twenty or thirty years, and you have this gruesome adaptation of Maxwell Anderson's play. Patty McCormack is chilling in her re-creation of the stage role of the precocious, adorable (and dangerous!) 9-year-old. She methodically slaughters both peers and elders with a cold-blooded logic that will unsettle the most jaded viewer. Few child stars have been so identified with evil on the basis of a single role.

The Children's Hour

Sun., Oct. 15, 9:15 p.m., McCormick

D: William Wyler W: John Michael Hayes C: Franz Planer With Audrey Hepburn, Shirley MacLaine
1962. UA. 107 min.

William (BEN HUR) Wyler was stymied by the Hays office when he first filmed the Lillian Hellman play in '36, released as *THESE THREE*. His powerful remake is equally crafted, though much more chilling and certainly more in the flavor of Hellman's play. Hepburn and MacLaine are amazingly sadistic as two boarding school teachers who become the victims of one pupil's rumors. A film which revels in its lack of compassion for anyone or anything. *THE CHILDREN'S HOUR* is a bonafide classic well worth re-seeing.

Kings Of The Road

Tues., Oct. 17, 7 p.m., McCormick

D: Wim Wenders W: Wenders C: Robbie Muller, Martin Schafer With Rudier Vogler, Hanns Zischler, Lisa Kreuzer
1976. Bauer. 176 min.

German director Wim Wenders (*THE AMERICAN FRIEND*) may prove to be the most substantial member of the new German group that has attracted the eye of the American critical establishment. Like compatriot Fassbinder, Wenders has a vested interest in the American cinema; *KINGS OF THE ROAD* is not unlike the "road" movies of Hawks, or for that matter, of Hope and Crosby. Wenders' protagonists (one a movie projector repairman) are quite Americanized; indeed, they often chastize the Americans for having "colonized our subconscious." *KINGS OF THE ROAD*, though, is not another European director's tribute to his favorite Hollywood helmers. It is, rather, the road movie to end all road movies! This marathon affair is exhilarating, but sincere, and may prove to be the archetypal effort in the Wenders catalogue.

A Night Of Noir

There's been a lot of talk in the last decade about film noir. Is it post-war American pessimism? Is it the last vestige of German expressionism? a resurgence of French poetic realism? Of just the overglorification of a few B thrillers of the late 40's and early 50's? This time, you decide.

Desert Fury

Thurs., Oct. 19, 7 p.m., McCormick

D: Lewis Allen W: Robert Rossen C: Charles Lang, Edward Cronjager With Burt Lancaster, Wendell Corey, Mary Astor
1947. Par. 96 min.

We open our triple-bill with a bit of an anomaly; a color film noir. Yet, one critic has pointed out that, "Everybody in the film has a shady past, and the result is a shady motion picture." And that's noir enough for us.

Night And The City

Thurs., Oct. 19, 8:45 p.m., McCormick

D: Jules Dassin W: Joe Eisenger C: Mac Green With Richard Widmark, Gene Tierney, Googie Withers

1947. Fox. 95 min.

Generally speaking, film noir is limited to the American cinema, but this British release, directed by American Dassin, is one of the noiest of the noir. The world of professional wrestling, that strange mixture of eroticism and savagery, engulfs Richard Widmark, who spends the entire film on the run, darting from shadow to shadow; ne'er a ray of daylight pierces this black, libidinous world. One of those rare noir outings whose visuals seem to sum up the entire iconography of the "black" film.



Phantom Lady

Thurs., Oct. 19, 10:30 p.m., McCormick

D: Robert Siodmak W: Bernard C. Schonfeld C: Elwood Bredell With Ella Raines, Franchot Tone, Elisha Cook, Jr.

1944. Univ. 87 min.

When director Siodmak emigrated from Germany, he brought with him an eye for visual composition now considered quintessentially noir. Shards of light splay from shade-drawn windows; half open doors bring the wet pavement to life. The low-keyed cinematography creates an urban hell in which an innocent man is accused of murder and his friend's attempts to free him prove futile. Fate holds all the cards as we are trapped in this asphalt nightmare.

Oh God!

Fri., Oct. 20, 7 & 9:15 p.m., Tech

D: Carl Reiner W: Larry Gelbart With George Burns, John Denver Teri Garr
1977. WB. 104 min.

In His screen debut, the Almighty gives a convincing performance in the role of George Burns. John Denver is the supermarket manager, who, after a host of miraculous events decides that, "Indeed, this man is truly George Burns." God plays Burns with verve and gusto; surprisingly, He spares the mystical trickery, preferring instead to amuse the hapless Denver with that old Burns trademark—the cigar. One of the great casting events in movie history, and not to be missed. Interestingly, the Holy Mother was initially cast in the role of Gracie Allen. The role was finally cut, due to contractual problems (The Virgin was on loan to Columbia at the time).

East of Eden

Fri., Oct. 20, 11:30 p.m., McCormick

D: Elia Kazan W: Paul Osborn C: Ted McCord With James Dean, Julie Harris, Jo Van Fleet
1955. WB. 115 min.

With his tragic eyes and air of isolation, James Dean always seems older, wiser than the screen parents who continually hold him down and confuse his ideals. In EAST OF EDEN Dean is caught between an arrogant, Puritan father and a resentful, unprincipled mother. Only a small portion of John Steinbeck's epic family tale is on the screen, but the vividness of the vision doesn't suffer; besides, Dean's mesmerizing face would be enough to carry just about any film. In '56, almost six months after his death, Dean was nominated as Best Actor for EAST OF EDEN, the first time an actor had been given this distinction posthumously in the Academy's history. Few stars have entered the pantheon with such a short stay in the limelight.

Taxi Driver

Sat., Oct. 21, 7 & 9:15 p.m., Tech

D: Martin Scorsese W: Paul Schrader C: Michael Chapman With Robert DeNiro, Peter Boyle, Cybill Shepherd, Harvey Keitel
1976. Col. 112 min.

The film noir trademarks, pavement glistening with rain, dense fog rising from the sewers, are disrupted suddenly by an enormous, menacing taxi coming at you as though in a neon-colored slow motion nightmare. Travis Bickel, the man behind the wheel, sees himself as God's lonely man. Someday, he thinks, a real rain will come and wash all the animals, sick, venal, from the streets. Scorsese's camera tracks and traces Bickel/DeNiro to the edge; Bernard Herrman's moody, pensive, then suddenly explosive score seems to push him over it.

Amarcord

Sat., Oct. 21, 11:30 p.m., McCormick

D: Federico Fellini W: Fellini C: Giuseppe Rotunno With Magali Noel, Bruno Zanin 1974. New World. 127 min.

Fellini remembers. He remembers growing up in his native Italy. The passing of seasons and the rites of adolescence are shown with a fondness and a warmth quite absent from such films as SATYRICON or the icy CASANOVA. Fellini's repertoire of grotesqueries is here as well, including a midget nun, but the focus of AMARCORD is on an adolescent boy and his growing awareness of sex, the Church, and Fascism. Fellini's treatment of Fascism is not as studied as that of compatriot Bertolucci; for Fellini's protagonist, Fascism is just another bogeyman who wants to make everyone drink castor oil. Easily the most accessible of Fellini's work, AMARCORD also became the director's first popular success outside of the art house circuit.

Hollywood Or Bust

Tues., Oct. 24, 7 p.m., McCormick

D: Frank Tashlin W: Erna Lazarus C: Daniel Fapp With Dean Martin, Jerry Lewis, Anita Ekberg

It's a little known fact that as an impressionable youth, Frank Tashlin worked in a brassiere factory, which makes all the more curious his penchant for "busty" casting; Jayne Mansfield in THE GIRL CAN'T HELP IT, and Anita Ekberg in HOLLYWOOD OR BUST. The frantic team of Martin and Lewis are en route to Hollywood, out to crack that town of tinsel. Along the way, they meet Anita, who seems to make trouble for anyone within a ten-mile radius. A vulgar film, from a tasteless director. As Andrew Sarris has suggested of Tashlin, "One can approve of vulgarity in theory as a comment on vulgarity, but in practice all vulgarity is inseparable." Tashlin might agree.

The Bad And The Beautiful

Tues., Oct. 24, 8:45 p.m., McCormick

D: Vincente Minnelli W: Charles Schnee C: Robert Surtees With Kirk Douglas, Lana Turner, Dick Powell, Gloria Grahame 1952. MGM. 118 min.

Hollywood was never so bad (Kirk Douglas) nor so beautiful (Lana Turner) as in this torrid drama of love and hate among the stars. Master of mise-en-scene Vincente (THE BANDWAGON) Minnelli constructs a glossy black and white milieu in which a producer (Douglas) runs roughshod over his scriptwriter (Powell), his director (Sullivan), and his star (Turner). The result is a narcissistic view of the decadent dream factory to offset the light-hearted tastelessness of HOLLYWOOD OR BUST.

Au Hasard Balthazar

Thurs., Oct. 26, 7 & 8:45 p.m., McCormick

D: Robert Bresson W: Bresson C: Ghislain Cloquet With Anne Wiazemsky, François Lafarge

1966. New Line. 95 min.

The central character in Robert Bresson's eighth feature film is a donkey named Balthazar. At first the loving pet of young Marie (Wiazemsky), Balthazar moves to become a beast of burden for various owners. In his middle age Balthazar becomes a stunt donkey for a circus, and in his old age the animal is regarded by his final owner as a saint. Jansenist Bresson is not known for his sympathetic, accessible characters; ironically, perhaps, Balthazar is a moving protagonist, an animal no less anxiety-filled than the country priest of *LE JOURNAL D'UN CURE DE CAMPAGNE*. As William Bayer suggests, "When Balthazar dies in a high meadow amidst a flock of sheep, slowly sinking to the ground, the depth of one's feelings for him is remarkable."

Smokey And The Bandit

Fri., Oct. 27, 7 & 9 p.m., Tech

D: Hal Needham W: James Lee Barrett, Charles Shyer, Alan Mandel With Burt Reynolds, Sally Field, Jackie Gleason

1977. Univ. 91 min.

Burt Reynolds is a sexy incarnation of Will Rogers, a little less knowing, but no less sly. In *SMOKEY*, the perennial good ol' boy is going by the CB nickname of "Bandit." His mission: to heist a truckload of Coors from the West, where it's brewed, to the South, where it's illegal, and do it in record time. Along the way, Burt picks up runaway bride Sally Fields, as well as the undivided attention of a Smokey (Gleason), who's out to grab the brew. It's one helluva lot of beer, and one helluva lot of fun.

Night Of The Living Dead

Fri., Oct. 27, 11:30 p.m., McCormick

D: George Romero W: John A. Russo C: Romero With Judith O'Dea, Duane Jones

1969. Walter Reade/Continental. 90 min.

Do the creatures really eat the flesh of their victims? Ask that zombie on the roof, ask that zombie in the woodpile, ask that zombie who's knocking on your backdoor. Mr. Zombie's sure to tell you that you're one of the less fortunate of Pittsburgh's residents. You've been chosen either as a victim of or a convert to the cult of the undead. Fun stuff, eh? *LIVING DEAD*'s justifiably ranked as a horror classic right up there with *PSYCHO*. *LIVING DEAD* owes its intensity to a rustic look, unrehearsed and unpolished, but the shocks belie Hitchcock at his most horrific. *PSYCHO* is one woman against one fruitcake; *LIVING DEAD* is an unfeeling world cast into our laps, its victims thrown into our faces. It's a bleak, relentless nightmare you'll never forget. Just ask that zombie in the library sitting next to you.



It Came From Outer Space (In 3-D)

Sat., Oct. 28, 7 & 8:45 p.m., Tech

D: Jack Arnold W: Harry Essex C: Clifford Stine With Richard Carlson, Barbara Rush, Charles Drake

1953. Univ. 81 min.

We've got Id monsters, tingers, Lacanians, and zombies everywhere. But are you ready—ta, ta—for Xenomorphs? In 3-D, even? Yep, those lovable monsters from outer space will leap from the screen, and into your lap, if you're wearing those funny cardboard glasses. *IT CAME FROM OUTER SPACE* is short on exposition, long on eye-catching detail. And if things get too intense, take off the glasses, or stop taking those false drugs!

Forbidden Planet

Sat., Oct. 28, 11:30 p.m., McCormick

D: Fred Wilcox W: Cyril Hume C: George J. Folsey With Walter Pidgeon, Anne Francis, Leslie Nielsen

1956. MGM. 98 min.

Sci-fi was never MGM's forte, but the studio's vaults hold two of the genre's finest: Kubrick's 2001 and *FORBIDDEN PLANET*. With characters and situations transposed from Shakespeare's magical play "The Tempest", *FORBIDDEN PLANET* finds an elegant form to house the most incredible monsters yet: Monsters from the Id! A scientist named Morbius (Pidgeon) lives on Altair 4 with his daughter, Altaira (Frances). Except for their robot, Robbie, the two are the planet's sole inhabitants. Explorers from earth make their way to Altair 4, giving Morbius' daughter her first experience with members of the male gender. While these earthlings cavort with this inter-galactic beauty, Morbius is attempting to stave off the Id monster which is terrorizing the neighborhood. The film boasts some stunning special effects and is seldom seen in its original widescreen, uncut theatrical glory. Give yourself a treat. *STAR WARS* won't be around again for another couple of years, anyway.

Of Mice And Men

Sun., Oct. 29, 7 & 9 p.m., McCormick

D: Lewis Milestone W: Eugene Solow C: Nobert Brodine With Burgess Meredith, Betty Field, Lon Chaney, Jr.
1939. Hal Roach. 105 min.

John Steinbeck's unforgettable story of friendship put to the supreme test comes to the screen in one example of Hollywood craftsmanship at its zenith. Perfectly cast and directed with insight and compassion by Lewis Milestone, the film boasts performances of rare intensity and impact. Burgess Meredith is outstanding as the roustabout George, and Betty Field provides an inspired portrayal of the trashy and unintentional femme fatale, Mae. The picture's crowning achievement, however, is the definitive performance of Lon Chaney, Jr. as the slow-witted, guileless, and desperately loyal Lenny, whose love of "soft things to pet" makes him the ultimate and tragic pawn of merciless fate.

The Tingler

Tues., Oct. 31, 7 p.m., McCormick

D: William Castle W: Robb White C: Wildrid M. Cline With Vincent Price, Judith Evelyn
1959. Col. 80 min.

Back in '59, director William Castle had movie theater seats wired so that he might "tingle" the patrons at appropriate moments. Even without electrical stimulation (though be forewarned, we're working on something for McCormick) this is quite the suitable film to commemorate All Hallow's Eve. Scientist Vincent Price wants to isolate the "tingler", a lobster-like creature within our bodies that is dissipated when we scream in fright. Now if you can't scream, as in the case of a deaf-mute, you die and the tingler survives. At one point the tingler escapes from the movie itself and terrorizes the audience. So watch out.

The House On Haunted Hill

Tues., Oct. 31, 8:30 p.m., McCormick

D: William Castle W: Robb White C: Carl E. Guthrie With Vincent Price, Carol Ohmart, Elisha Cook, Jr.
1959. AA. 75 min.

Our second William Castle-Vincent Price collaboration finds Price the ghoulish proprietor of a large mansion filled with ghosts. This updating of the old dark house theme will generate enough screaming to keep your "tingler" at bay for weeks. Elisha Cook, Jr., everyone's favorite paranoiac, is on hand to deliver the film's final lines, perhaps the best lines ever to close a horror film. An off-beat shocker, from the self-proclaimed "King of Horror," William Castle.

Design For Living

Thurs., Nov. 2, 7 p.m., McCormick

D: Ernst Lubitsch W: Ben Hecht C: Victor Milner With Fredric March, Miriam Hopkins, Gary Cooper
1933. Par. 95 min.

Gary Cooper wants to be a great painter; Fredric March yearns for success as a playwright; Miriam Hopkins is the free-spirited would-be muse who strikes a gentleman's agreement ("no sex") with the aspiring pair to share their Paris garret. When both decide to pursue Miriam instead of their art, she seeks refuge with wealthy fuss-budget Edward Everett Horton, thus squaring the highly unstable triangle—till it flies apart at the seams! A splendid screen adaptation of Noel Coward's comedy classic, wonderfully warped by Ben Hecht and ingeniously realized by Lubitsch at the peak of his very funny form.

A Woman Is A Woman

Thurs., Nov. 2, 8:45 p.m., McCormick

D: Jean-Luc Godard W: Godard C: Raoul Coutard With Anna Karina, Jean-Claude Brial, Jean-Paul Belmondo
1961. Pathe-Contemporary. 88 min.

A virtual remake of *DESIGN FOR LIVING*, *A WOMAN IS A WOMAN* is quite the frothiest (and funniest) film in the Godardian canon. Anna Karina, Jean-Claude Brial and Jean-Paul Belmondo (as Alfred Lubitsch) are tangled in a rather cockeyed menage a trois (Anna wants a baby; Jean-Claude, her lover, won't allow it; Belmondo offers to help out). The three are saved by circumstances so tenuous as to rival Hollywood at its hackneyed best! Godard has described his third feature as a "sickly child"; others have pegged it the first neo-realist musical. If you've cast Godard as another French misanthrope, then guess again! *A WOMAN IS A WOMAN* is easily the gaiest movie to emerge from the Nouvelle Vague. And if that's not enough, the Bob Fosse homage is the funkiest thing you'll ever see in Cinemascope!

Myra Breckenridge

Fri., Nov. 3, 11:30 p.m., McCormick

D: Michael Sarne W: Sarne, David Giler C: Richard Moore With Raquel Welch, Mae West, Farrah Fawcett-Majors, Rex Reed
1970. Fox. 94 min.

Gore Vidal's best-seller about a misunderstood sex symbol has become one of the most outrageous camp movies. It's an X-rated melange of kinkiness and cruelty, with its title role fitting both sultry Raquel Welch and wimpy Rex Reed. For you nostalgia buffs, seductress Mae West is on hand bringing young studs to their doom; for more graphic titillation, there's the bared breast of Farrah Fawcett-Majors. Umi-hum. Screenwriter David Giler has said, "I've seen MYRA BRECKENRIDGE myself. Jesus!" As "Variety" put it, "MYRA

BRECKENRIDGE makes CLEOPATRA look like a hit!" It's a movie with something for every taste, or lack thereof.



Julia

Sat., Nov. 4, 7 & 9:30 p.m., Tech

D: Fred Zinneman W: Alvin Sargent C: Douglas Slocombe With Jane Fonda, Vanessa Redgrave, Jason Robards
1977. Fox. 117 min.

With *THE TURNING POINT* and *JULIA*, we have Hollywood's female answer to the male buddy-system of films like *SCARECROW* and *BUTCH CASSIDY*. The buddies in this outing are Lillian Hellman (Fonda) and her close friend Julia (Redgrave). At Julia's request, Hellman attempts to smuggle money through Nazi Germany to help secure freedom for Jews and other political prisoners. *JULIA* does not merely follow escapades of two youthful women. The story is a tribute to a childhood friend by playwright Hellman. It is from this point in fact that *JULIA* derives its authority and urgency.

Bullwinkle And Friends

Sat., Nov. 4, 11:30 p.m., McCormick

D: Pete Burness, Bill Hurtz W: Bill Scott, Jay Ward With Rocket J. Squirrel, Bullwinkle Moose, Boris Badunov
1978. 90 min.

A ninety minute fix of classic, chaotic Bullwinkle and Rocky that you won't find anywhere else, including a newly discovered reading by Bullwinkle, the complete Wassamotta U serial, appearances by Dudley Do-Right, Sweet Nell, Boris Badunov (the midget Darth Vader), Mr. Peabody, Shernam, and others you can't have forgotten (although we have). If you haven't seen Bullwinkle on the big screen (24 yards, not 24 inches), then you haven't lived, so there!

Kiss Me, Stupid

Tues., Nov. 7, 7 p.m., McCormick

D: Billy Wilder W: Wilder, I.A.L. Diamond C: Joseph LaShelle With Dean Martin, Kim Novak, Ray Walston, Mel Blanc
1964. UA. 124 min.

Billy (THE SEVEN YEAR ITCH) Wilder's wit has seldom been more corrosive, nor his jokes in such questionable taste, than in this double entendre-laden satire of lust and ambition in Climax, Nevada. Kim Novak plays Polly the Pistol, a bargirl/prostitute hired by Orville J. Spooner (Walston) to distract womanizer Dino (Dean Martin, who else?) from wife Zelda Spooner (Farr). The Legion of Decency best described the film: "Crude and suggestive dialogue, a leering treatment of marital and extra-marital sex, prurient preoccupation with lechery compound the film's condonation of immorality."

The Big Carnival

Tues., Nov. 7, 9:15 p.m., McCormick

D: Billy Wilder W: Wilder, Lester Samuels, Walter Newman C: Charles B. Lang With Kirk Douglas, Jan Sterling
1951. Par. 112 min.

In this exercise of unabashed cynicism, Kirk Douglas is a huckster who attempts to cash in on a mining disaster, using the plight of the trapped miner to create publicity for himself. Douglas stalls rescue operations until the affair becomes, in fact, a big carnival. Few films have boasted such unsympathetic characters; consider the supposedly distressed miner's wife (Sterling) who, when entreated by Douglas to be photographed kneeling in a church, replies, "I don't pray. It bags my nylons." As dark as Wilder's earlier film noir DOUBLE INDEMNITY, THE BIG CARNIVAL thrives on the debit side of human nature.

It's A Bikini World

Thurs., Nov. 9, 7 p.m., Louis Room

D: Stephanie Rothman W: Rothman, Charles S. Swartz With Tommy Kirk, Deborah Walley
1967. Trans-American. 86 min.

The most prolific woman director of the past decade is not Lina Wertmüller or Agnès Varda, but Stephanie Rothman. Her name is not revered by the art house crowd; perhaps it is mentioned in jest. The fact is, though, that Rothman has been

carving a strikingly complex oeuvre on what might be called the "grind house" circuit. Her films range from the comic (GROUP MARRIAGE) to the horrific (THE VELVET VAMPIRE); IT'S A BIKINI WORLD, her first solo venture as a director, finds the ever-saccharine Tommy Kirk in love with defiant Deborah Walley. "She don't dig him," they say, but when Tommy decides to feign an intellect, Deb just flips! In the meantime, there's plenty of beach music from The Animals and the phenomenal Castaways.

Student Nurses

Thurs., Nov. 9, 8:30 p.m., Louis Room

D: Stephanie Rothman W: Rothman With Elaine Giftos, Karen Karlson, Brioni Farrell

1973. New World. 85 min.

Try, if you can, to forget the exploitative title. Its connotations are out of line with Rothman's work. STUDENT NURSES is an honest film that transcends the stigma of low-budget filmmaking. Rothman has created an insightful period piece, examining the tensions of the late 60's through the lives of three student nurses; a Chicano, a flower child, and a hopeless conservative. A bizarre trio, perhaps, but their shared experiences and philosophies deftly illustrate the turbulent soul of the Woodstock nation. As Terry Curtis Fox suggests, "STUDENT NURSES has the stylistic and directorial authority that mark the movie as Rothman's first complete success."

Monty Python And The Holy Grail

Fri., Nov. 10, 7 & 9 p.m., Tech

D: Terry Jones, Terry Gilliam W: Jones, Gilliam, et al. C: Ian Featherstone With Monty Python

1975. Cinema 5. 90 min.

Peter O'Toole's fey, sodden portrayal of famed medieval dominatrix Eleanor of Bron...no! It's not Sunday night, try again. Something on the level. Oh yes, the Python film. Notable not only for its funny bits, but also for its historical revelation. The shrubbery-obsessed Knights of Nee, The Trojan Rabbit, the Holy Hand Grenade: all the myths we've taken for granted, but never for credit. Most of the texts on the elusive Grail omit these details, but the Python team presents them with pointed accuracy. And again, for those of you who aren't working on that medieval history dissertation, the film has a few funny lines as well.

The Seven Year Itch

Fri., Nov. 10, 11:30 p.m., McCormick

D: Billy Wilder W: Wilder, George Axelrod C: Milton Krasner With Marilyn Monroe, Tom Ewell

1955. Fox. 104 min.

Our third Wilder for the week finds Tom Ewell a business executive who is con-

tinually kept from his work by the flirtatious girl living above him. She happens to be Marilyn Monroe, the major pin-up attraction of the 50's, also one of the decade's most under-rated actresses. She brings to Wilder's *ITCH* the same fevered spunk that would spark *SOME LIKE IT HOT*. Wilder's cynical temperament finds a perfect outlet in Monroe, whose sexiness is matched by her own talent for gross caricature.

Coming Home

Sat., Nov. 11, 7 & 9:30 p.m., Tech

D: Hal Ashby W: Waldo Salt C: Haskell Wexler With Jane Fonda, Jon Voight, Bruce Dern
1978. UA. 127 min.

1978 has given birth to a cycle of movies dealing with the Vietnam war: *WHO'LL STOP THE RAIN*, *ROLLING THUNDER* (below) and *COMING HOME*. Interestingly, the films are set, not in the jungles of the DMZ, but in America. *COMING HOME*, directed by Hal (HAROLD AND MAUDE) Ashby, is about the love between a crippled veteran (Voight) and the wife (Fonda) of a gun-crazed Marine (Dern). Voight's sterling performance will undoubtedly garner the actor an Oscar nomination, and Dern's "all-libido" Marine confirms his stature as the decade's most maniacal character actor. It's a different sort of homecoming.

Rolling Thunder

Sat., Nov. 11, 11:30 p.m., McCormick

D: John Flynn W: Paul Schrader, Heywood Gould With William Devane, Tommy Lee Jones, Linda Haynes
1977. AIP. 99 min.

Imagine returning home from seven years in a North Vietnamese POW camp. Now imagine your home ripped apart as thugs, intent on stealing your POW bonus pay, rape and torture your wife and jam your hand into the garbage disposal. Scenarist Paul (TAXI DRIVER) Schrader has crafted a modern story which finds an innocent driven to honor-seeking violence. William Devane is ex-POW Major Rane, who makes a cross-country journey to find the men who shattered the calm that had carried him through his seven imprisoned years in Vietnam. A frightening movie, and more deeply troubling than the liberal humanism of *COMING HOME*.

The Lion In Winter

Sun., Nov. 12, 8 p.m., McCormick

D: Anthony Harvey W: James Goldman C: Douglas Slocombe With Peter O'Toole, Katherine Hepburn, Anthony Hopkins
1968. Avco-Embassy. 134 min.

The film version of William Goldman's comedy (yes, comedy) finds Henry II of England and Eleanor of Aquitaine in a bit of a huff over which of their children should succeed them. O'Toole repeats his royal role from *BECKET*, and Kate net-

ted her third Oscar as his bitchy queen. Hopkins also shines as the fey, obstinant Lion-Heart. Unlike many of its inheritors (e.g. MARY, QUEEN OF SCOTS, ANNE OF 1000 DAYS), THE LION IN WINTER boasts a clean, austere look that is unexpected for Cinemascope.

Westward The Women

Tues., Nov. 14, 7 p.m., McCormick

D: William Wellman W: Charles Schnee C: William Mellor With Robert Taylor, Denise Darcel
1951. MGM. 118 min.

Mail-order brides, destined for hubbies in the West, choose Robert Taylor to lead their wagon in this tale of mass matrimony. Taylor assumes the job under duress, betting that none of the women will endure the trek. After all survive a mountain of hardships, wagonmaster Taylor decides that the opposite sex is a lot tougher than he had imagined. William "Wild Bill" Wellman directs with the verve that energized films such as WINGS and PUBLIC ENEMY.

Night Nurse

Tues., Nov. 14, 9:15 p.m., McCormick

D: William Wellman W: Oliver H.P. Garrett C: Chick McGill With Barbara Stanwyck, Clark Gable, Joan Blondell
1931. WB. 73 min.

Our second Wellman features crackling performances from Barbara Stanwyck, Joan Blondell and a young Clark Gable. Stanwyck (with Joan Crawford, the toughest female star of the 30's and 40's) plays a nurse in a home in which peculiar occurrences disrupt the peace of mind of both staff and patients. Forced to investigate, Stanwyck's own safety is soon imperiled. Wellman illustrates in NIGHT NURSE just how much violence and brutality a pre-Hays Code film could flaunt.

Signs Of Life

Thurs., Nov. 16, 7 & 8:45 p.m., McCormick

D: Werner Herzog W: Herzog With Peter Brogle, Wolfgang Reichman, Althia Zacharopoulou
1966. NYF. 90 min.

Three Nazi soldiers are stationed on an island near Crete. To pass the time, they play cards, make fireworks, and doze in the sun. Hardly the makings of a great war thriller, perhaps, but for Werner Herzog this half-baked military detail provides the basis for one of the director's many studies of quirky humans and their even quirkier behavior. Cut off from the regime, left to their own devices, the three Nazis soon begin to show, as it were, signs of life. Scoffed at when first screened in New York, SIGNS OF LIFE is back to haunt and/or delight the many admirers of such Herzog films as AGUIRRE, THE WRATH OF GOD and EVERYMAN FOR HIMSELF AND GOD AGAINST ALL. And, if your taste for the bizarre remains

unaroused, consider this: *SIGNS OF LIFE* is one of the few, no, perhaps the only film to feature the talents of a bonafide chicken hypnotist.

Live And Let Die

Fri., Nov. 17, 7 & 9:30 p.m., Tech

D: Guy Hamilton W: Tom Mankiewicz C: Ted Moore With Roger Moore, Yaphet Kotto, Geoffrey Holder
1973. UA. 121 min.

Our first of two Guy Hamilton-directed Bonds finds 007 trying to crack the plot to subvert the U.S. economy via drugs. While not as sexy as Sean Connery, Roger Moore as Bond is equally nonchalant in the face of peril. *LIVE AND LET DIE* not only boasts a title song by ex-Beatle Paul McCartney, but also an astounding performance by newcomer Yaphet Kotto, who would later shine as one third of the union trio in *BLUE COLLAR*.

Meet Me In St. Louis

Fri., Nov. 17, 11:30 p.m., McCormick

D: Vincente Minnelli W: Irving Brecher, Fred F. Finklehoffe C: George Folsey With Judy Garland, Margaret O'Brien, Tom Drake, Mary Astor
1944. MGM. 113 min.

The ex-set designer Minnelli elegantly guides this delightful MGM showcase based upon the title song and the excitement of a World's Fair in turn-of-the-century Middle America. Judy Garland, showing some early signs of the neurotic style of acting that was to have her "canonized" after her death, is nevertheless entrancing as she sings "The Boy Next Door" and "Have Yourself A Merry Little Christmas." This is the one with Margaret O'Brien as the little girl whose dolls contract everything from chicken pox to the Black Plague. One of the most visually exciting of the early Technicolor musicals.

Goldfinger

Sat., Nov. 18, 7 & 9:15 p.m., Tech

D: Guy Hamilton W: Richard Maibaum, Paul Dehn C: Ted Moore With Sean Connery, Gert Frobe, Honour Blackman
1964. UA. 108 min.

007's mammoth popularity in the 60's gave rise to countless parodies of superspy exploits (e.g. *GET SMART*, *IN LIKE FLINT*). Yet, *GOLDFINGER* belies such parodic attempts, endowed with Sean Connery's self-mocking, almost comatose calm in the face of continuous danger. Honour Blackman is tough-as-nails as one of the most independent women of the 60's cinema, the flying Pussy Galore. Add to this excitement the oily Gert Frobe, several obligatory car chases, a very "hot" opening sequence and the title song (sung to perfection by Shirley Bassey), and you have one of the most durable "comic strip" films anywhere.



A Hard Day's Night

Sat., Nov. 18, 11:30 p.m., McCormick

D: Richard Lester W: Alun Owen C: Gilbert Taylor With The Beatles, Victor Spinetti, Wilfred Brambell
1964. UA. 85 min.

If you caught this one the first time around, you can see it now without all the screaming in the theatre. Richard Lester directs this very funny "documentary" with all the stylistic elan that graces the much more expensive **THREE MUSKETEERS**. It seems that United Artists thought The Beatles were at their peak, so they wanted the film done quickly, before their popularity waned. Ahhh, never trust anyone over thirty...

Twentieth Century

Tues., Nov. 21, 7 p.m., McCormick

D: Howard Hawks W: Ben Hecht, Charles MacArthur C: Joseph August With John Barrymore, Carol Lombard, Walter Connolly
1934. Col. 93 min.

One of every film fan's favorite genres, screwball comedy, owes in the inspiration department to this wild and hilarious tale of a flamboyant Broadway producer chasing his ace leading lady across the continent by train in a desperate attempt to win her back from the clutches of a freshly-signed Hollywood contract. The great John Barrymore is a one-man riot as the outrageous theatrical wizard whose hyperbolic wit and impossible promises continually soar to new heights of dizzying and convoluted rhetoric. Carole Lombard, as the fetching and quixotic object of his pursuit, matches Barrymore gesture for gesture, barb for barb, and ploy for ploy in a stunning performance of comic virtuosity. Directed by Howard (**HIS GIRL FRIDAY**) Hawks with great style and speed from Hecht and MacArthur's own adaptation of their devastatingly funny play.

Miracle Of Morgan's Creek

Tues., Nov. 21, 8:45 p.m., McCormick

D: Preston Sturges W: Sturges C: John F. Seitz With Betty Hutton, Eddie Bracken, William Demarest
1934. Par. 99 min.

If the 30's belong to screwball comedy (see above), the 40's remain the exclusive domain of scriptwriter-turned director Preston Sturges. Working with a repertoire of slightly deranged character actors (Conlin, Demerest, et. al.), he creates a string of pictures that are so funny it's practically scary: SULLIVAN'S TRAVELS, THE PALM BEACH STORY, THE LADY EVE. Sturges was at the height of his powers in '44 when he put together this tale of newlywed Betty Hutton trying to recall just who the father of her child is. It seems there was this all-night party about nine months ago...

Stolen Kisses

Tues., Nov. 28, 7 & 8:45 p.m., McCormick

D: Francois Truffaut W: Truffaut, Claude de Givray, Bernard Revon C: Denys Clerval With Jean-Pierre Leaud, Delphine Seyrig
1969. Cinema 5. 90 min.

The fact that Francois Truffaut has remained the most popular director of the French New Wave is due largely to the personable charm and warmth of his films, revealing a deep humanism, a compassion for his characters and a strong sense of milieu, of the evocative detail. The semi-autobiographical character of Antoine Doniel (embodied in Jean-Pierre Leaud) was created in THE 400 BLOWS, and further developed in LOVE AT TWENTY, STOLEN KISSES and BED AND BOARD. Leaud brings to the role his remarkable gift for the improvised gesture, imbuing Antoine with a rare street-wise vitality. In STOLEN KISSES, he makes the passage from adolescent freedom to adult responsibility, learning the strictures of a role in society. Episodic in form, the film offers Truffaut's blend of the comic and the tragic.

The Long Voyage Home

Thurs., Nov. 30, 7 p.m., McCormick

D: John Ford W: Dudley Nichols C: Gregg Toland With John Wayne, Thomas Mitchell
1940. Fox 100 min.

Ford's follow-up to the masterful THE GRAPES OF WRATH (1940) shows the legendary director as striking a stylist on the salty sea as in Monument Valley. THE LONG VOYAGE HOME is adapted from one-act plays by Eugene O'Neill ("In the Zone," "Bound East for Cardiff," "The Moon of the Caribbees," "The Long Voyage Home"), and is notable for being O'Neill's favorite among the many films made of his work. John Wayne, whose off-screen politics have long prevented the actor from receiving the critical attention he deserves, turns in a captivating per-

formance as a seaman caught in a love/hate tussle with his trade. A skillful film, photographed by the mercurial Gregg (CITIZEN KANE) Toland, *THE LONG VOYAGE HOME* is an interesting complement to Ford's incomparable Westerns.

Tobacco Road

Thurs., Nov. 30, 9 p.m., McCormick

D: John Ford W: Nunnally Johnson C: Arthur C. Miller With Marjorie Rambeau, Charles Grapewin, Gene Tierney
1941. Fox. 84 min.

Our second literary adaptation by master visual stylist John Ford is based on Erskine Caldwell's seedy novel about the escapades of a decadent family in Georgia. Even when working with literary or theatrical properties, Ford manages to create a fabric of imagery that belies the story's root in mere words. Ford himself has said, "I enjoyed making the picture. I saw it on television recently and enjoyed it again." If John Ford liked the film on the tube, we're sure you'll enjoy it on the silver screen.



American Graffiti

Fri., Dec. 1, 7 & 9:30 p.m., Tech

D: George Lucas W: Lucas, Willard Huyck, Gloria Katz C: Haskell Wexler With Richard Dreyfuss, Ron Howard, Cindy Williams
1973. Univ. 114 min.

George Lucas' *AMERICAN GRAFFITI* is perhaps the most emblematic film of the 70's, (with the possible exception of that other movie he made, *STAR WARS*). Though set in '62, *GRAFFITI* turned the 50's into a marketable commodity, as evinced by such films as *THE LORDS OF FLATBUSH*, *THE BUDDY HOLLY STORY*, *GREASE*, and TV shows such as *LAVERNE AND SHIRLEY* and *HAPPY DAYS*. *GRAFFITI*'s plot is minimal; its success is due to Lucas' creation of a particular milieu. The film replaces plot with evocative detail, and the formula has

much been copied (e.g. COOLEY HIGH, CAR WASH, FM, CITIZEN'S BAND). Yet, these efforts pale next to the Lucas film, now featuring new footage added at the director's request. GRAFFITI is the word.

Mean Streets

Fri., Dec. 1, 11:30 p.m., McCormick

D: Martin Scorsese W: Scorsese, Mardik Martin C: Kent Wakeford With Harvey Keitel, Robert DeNiro, David Proval
1973. WB. 110 min.

Three kids get turned on to rock-and-roll, and the adult-like dealings of their peers. DeNiro, Keitel and Proval are the delinquent trio, still playing a kid's game at 24, 25. They're cruising New York, even Brooklyn, just to kill time. Maybe Keitel does want to be a priest, and maybe Proval wishes he were Andrew Carnegie. And DeNiro, maybe he's just crazy. They're not the heirs of Don Corleone; they're simple punks on the streets of Little Italy, looking for answers while running from the questions. MEAN STREETS marked Scorsese as one of the decade's most audacious directors; yet, as his critical clout continues to grow, Scorsese has not produced another work with such energy and frightening urgency.

The Last Waltz

Sat., Dec. 2, 7 & 9:30 p.m., Tech

D: Martin Scorsese C: Vilmos Zsigmond With The Band, Bob Dylan, Joni Mitchell, Van Morrison, Dr. John
1978. UA. 112 min.

Though not as popular as many groups gracing the FM dial, The Band produced some of the most important music of the late 60's. When they first emerged from Big Pink, The Band offered rough, unpolished, country-based tunes to counter the acid-inspired rock of such giants as Jimi Hendrix. Martin Scorsese's lavish effort captures The Band as they bow out at the Winterland in San Francisco. THE LAST WALTZ is notable for being shot with 35mm stock, as well as boasting the best array of "guest" stars since the famed WOODSTOCK. Joni Mitchell, Bob Dylan, Van Morrison, and good ol' Dr. John (the night tripper) are all on hand to salute the end of an era in rock, and celebrate the beginning of a new one.

The Paper Chase

Sat., Dec. 2, 11:30 p.m., McCormick

D: James Bridges W: Bridges C: Gordon Willis With Timothy Bottoms, Lindsay Wagner, John Houseman
1974. Fox. 112 min.

College can be killing, but law school is the curse of the walking dead, especially at Harvard, the Northwestern of the East Coast. Hart (Bottoms) is a first year law student who thinks he's destined to climb the academic ladder to the plushest reaches of the legal profession. He falls in love with a Harvard coed (Wagner); unfortunate-

ly, she turns out to be the daughter of the law school's toughest professor, Kingsfield. John Houseman won an Oscar as the gruff, unyielding Kingsfield, a man who embodies all the worst traits of academia. Note: those toting textbooks to this film will not be admitted.

We're No Angels

Sun. Dec. 3, 7 p.m., McCormick

D: Michael Curtiz W: Ranald MacDougall C: Loyal Griggs With Humphrey Bogart, Aldo Ray, Peter Ustinov
1955. WB. 106 min.

It's December, 1899—Bogart, Ustinov and Ray are three escapees from Devil's Island posing as clerks in a family's general store, at least until they can hit the mainland. To make it, they'll have to kill all the nice folks they've befriended. Ranald MacDougall's cynical play is brought to the screen by seasoned helmer Michael Curtiz, who just one year earlier delivered such glad tidings with *WHITE CHRISTMAS*. A winter wonderland it ain't.

Key Largo

Sun., Dec. 3, 9 p.m., McCormick

D: John Huston W: Richard Brooks, Huston With Humphrey Bogart, Lauren Bacall, Edward G. Robinson
1949. WB. 109 min.

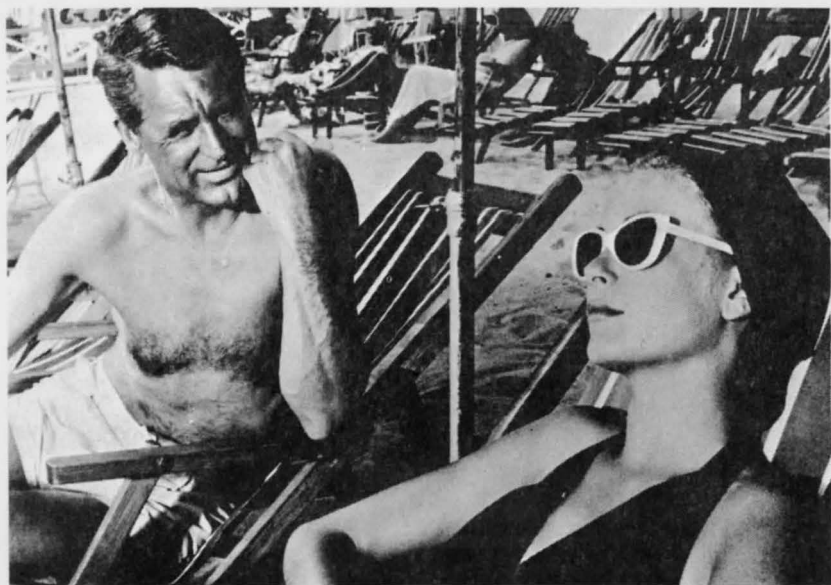
Gangsters hiding out. An old story, with an incredible amount of dash, as Richard Brooks' journalistically flavored script and John Huston's youthful, sprightly direction provide the ideal opportunity for some of the forties' best practitioners of acting pyrotechnique. Bogart's a war veteran who realizes that being good isn't quite enough, who's pitted against diehard bad guy Edward G. Robinson. Add to those greats, the academy award winning performance of Claire Trevor, Lauren Bacall, and a dark hotelier played by Lionel Barrymore. Quite a combination, and then there's a hurricane thrown in for good measure.

Blind Alley

Tues., Dec. 5, 7 p.m., McCormick

D: Charles Vidor W: Phillip MacDonald, Michael Blankfort, Albert Duffy
1939. Col. 71 min.

BLIND ALLEY's psychodrama wasn't as refreshing or startlingly new when remade in 1949 as *DARK PAST* (shown Oct. 3). Written by the same crew, both times, *BLIND ALLEY* is the story of a well-meaning psychiatrist who first tries to cure a psychotic killer, and then finds himself a prospective victim. Vidor, the director of *GILDA* and many other films, brings an off-center quirky balance to the story. A tense, frightening film, newly available.



To Catch A Thief

Tues., Dec. 5, 8:30 p.m., McCormick

D: Alfred Hitchcock W: John Michael Hayes C: Robert Burks With Cary Grant, Grace Kelly

1955. Par. 106 min.

Cary Grant plays an erudite, cultured cat burglar who has permanently retired to his villa—or has he? The police think not, and so begins this suspenseful yarn of international intrigue and jewel thievery. The not-just-cool-but-downright-icy Grace Kelly soon enters, but is she the innocent jet-setter she appears to be? Is anything as it appears to be? Not likely in this captivating film from Hitchcock at the top of his form. Before you see *FOUL PLAY* be sure to re-see this classic, from the period of *VERTIGO*, *REAR WINDOW*, *THE MAN WHO KNEW TOO MUCH* and *NORTH BY NORTHWEST*.

French Can Can

Thurs., Dec. 7, 7 p.m., McCormick

D: Jean Renoir C: Michel Kelber With Jean Gabin, Maria Felix

1956. Gaumont. 93 min.

Jean Gabin, the French Jimmy Cagney, gives one of his best performances as a world-weary impresario in the ebullient world of the Moulin Rouge. A gaily fictionalized account of the can-can's origins, the film's gaudy color and high spirited dancing show Renoir as concerned with *Jouissance* as with the social criticism of his

work in the 30's (RULES OF THE GAME, GRAND ILLUSION). Gavin here is not the proletarian hero of GRAND ILLUSION but a charmer who loves women, teaches them to dance, and leaves them for the next. Something like a male Charity.

Sweet Charity

Thurs., Dec. 7, 8:45 p.m., McCormick

D: Bob Fosse W: Peter Stone C: Robert Surtees With Shirley MacLaine, Ricardo Montalban
1969. Univ. 157 min.

Fosse's first film as director is a musical adaptation of Fellini's NIGHTS OF CABIRIA. All the classic Fosse trademarks are here: the isolation of hands, hips, legs, etc. in dance; the ironical view of the wealthy (in "The Rich Man's Frug"); and, uncanny casting. MacLaine's Charity Hope Valentine, "an extremely open, honest and stupid broad," is the culmination of what in CAN-CAN and IRMA LADOUCE seemed to be only character sketches. Chita Rivera and Paula Kelly, as two other aspiring dance hall "hostesses," round out a trio of three of the liveliest and most pathetically touching heroines of any American musical. The film, in its alienation and editing experiments, is a blueprint for Fosse's later monster, CABARET. Oh, yes, and there's the "Big Spender" number, too!